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## Architect's Calendar

### April 1985

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<td>Frank Lloyd Wright: An Organic Ideal Lecture by architect and author Brian A. Spencer. Gallery Theater, Barnsdall Park. 7:30 p.m. Call (213) 659-2282.</td>
<td>LAAIA Board of Directors Meeting in chapter boardroom. Suite M-62, Pacific Design Center. 5:15 p.m. Call (213) 659-2282.</td>
<td>Symbology and Ornament in Postmodern Architecture Lecture by Charles Jencks. Dickinson Auditorium, UCLA, at 8 p.m. Reception at 7 p.m. in the Architecture building. Call (213) 825-3791.</td>
<td>Associates Exam Seminar ARE seminar on UBC and life safety. USC, Harris 101. 7 p.m., $5 AIA members, $10 others. Call (213) 659-2282.</td>
<td>Le Volume Bleu Et Jaune Exhibition of a color and lighting study of the Villa Medici in Rome, through 4/30. UCLA Graduate School of Architecture and Urban Planning, Monday to Friday from 8 a.m. to 5 p.m. Call (231) 825-3791.</td>
<td>April 7, Collegium Voce Sings polyphonic motets by the Bach family. City Hall rotunda, 2:30 p.m. $15, $11. $9, Call Rozanne Cazan at 746-0450, Ext. 2211/22.</td>
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News & Notes

Continued from page nine

Barton Phelps reported that last week he had appeared before the committee which has to approve the plans and reiterated the LA/AIA position that it was not a good idea to use the library project as a basis for some program of street widening, conservation of headways, or buffering the car parking problem.

Building Moratorium. President Hall introduced guest Charles Lewis, chairperson of the chapter's Transportation Committee. Lewis distributed material entitled "Moratorium Mania" and stated that last week he attended the symposium on the moratorium. He stated that communication was difficult because, for each problem discussed, each participant had his own ideas.

The critical topics discussed were the Metro Rail; interim ordinance Assembly Bill 273 state mandate that forces all cities in California to bring their current zoning into compliance with their respective general plans; overloaded infrastructure; and the financial center of the Pacific rim (possible loss of faith by major Pacific rim investors to either Hong Kong, Singapore, or Tokyo).

Solutions and problems discussed: more buses; street improvements; multi-use buildings; peripheral parking structures with mini-bus net-work; transportation systems and management paid for by developers; large increase in parking cost; city of Los Angeles to contract mini-rides; building size limited by "trip-to-stare" ratio; coastal light-rail corridor to be studied; light rail cannot substitute hard rail; anticipated growth of LA cannot be accommodated with additional buses.

WAL Report. The topic of their next meeting is the home tour. Heidi Moore had reported that several people suggested Malibu and she already has three homes in that area.

Committee Reports. Hall stated that, at Grassroots, LA/AIA hosted a cocktail party for all of the chapters in Southern California to talk about sharing some of our professional development seminars and getting together on an annual or biannual basis. We will trade information in our newsletters.

National Committees. Hall requested volunteers or suggestions for members to serve on National committees. Janice Axon said that this was requested by Fred Lyman, who is a National director from California. California does not have many committee persons at the National level.

There are two ways to become a member of a National committee. One is by recommendation from your National director; the other is to enroll as a corresponding member.

Hall suggested that the chapter should screen its members to see if they want to serve and submit their names. Alonso suggested that the chairs of committees request the names. Latinos suggested that we ask the Urban Design Committee to look into the problem.

President's Report. Hall gave a brief report on Grassroots activities in Washington, D.C., and said that he would prepare a written report for the record.

As a result of our Central Library involvement, he made a suggestion that LA/AIA become involved in the design of new libraries throughout the city.

Hall stated that he had lunch with Calvin Hamilton and discussed a joint meeting between AIA, APA, ASCA, etc., where they might be able to work together with some other City Department. Hall stated that Hamilton had asked him to prepare a joint letter which will go to these different organizations to try to set something up.

Executive Director's Report. Janice Axon reported that, as a member of the CMCE Executive Committee, part of her job is to provide two workshops for CACE members. The first took place at Grassroots and was very well received.

Correction

The authors' names, Steve Holt and Ivan Preston, were inadvertently omitted from the manuscript of the article. "Changing Attitudes: Architects and Interns," published in the March issue of LA Architect. Mr. Holt is an architect with H. Wendell Mounce. Mr. Preston, an architect with Architrave.
Did You Know?

We are pleased to introduce Rachel Siegel, who has recently joined the chapter staff. Among other duties, Rachel will act as liaison between our committees and the chapter office.

The chapter office would appreciate the donation of a movable typewriter table, so that staff members do not have to "trade" workplaces in order to use the machine. Additional staff members have expressed a desire to use the machine.

A call has gone out for AIA associate members in good standing to serve as chapter delegates to the AIA convention in June in San Francisco. Delegates should be prepared to attend the chapter pre-convention caucus and the CCAAIA caucuses at the convention as well as convention business sessions, and to vote for National officers on the designated day. This is your opportunity for input to the decision-makers at the National level; call the chapter office and volunteer, today.

Speaking of the convention, remember that LA/AIA won the contest by having the greatest percentage of members attending from a large chapter; each member attending will get a 25% rebate on hic/hers registration fee.

The 1985 LA/AIA directory will be mailed shortly. Information therein reflects our records as of February 15, 1985. Keep this booklet handy for reference on current members, board of directors, committees, bylaws etc., and support our life-long advertising efforts.

Are you moving? Changing firms? Opening your own office? Changing your firm name? Please notify the chapter office immediately. As a service, we will forward the information to CCAAIA and National, but please keep us informed.

Janice Axon
Executive Director

Members Honored

LA/AIA is pleased to announce the election of four distinguished members of the chapter to the institute's College of Fellows:

John Oliver Cotton, FAIA, for achievement in design. Mr. Cotton is a principal in the architectural and planning firm of Kamitzer & Cotton.


LA Architect

Mary E. Connelly, AIA, for achievement in architectural practice. Mr. Connelly is a principal in the architectural and planning firm of Kamitzer & Cotton.

Robert H. Harris, FAIA, for achievement in education. Mr. Harris is dean of the School of Architecture, University of Southern California.

Toshikazu Terasawa, FAIA, for service to the public. Mr. Terasawa is a principal in the architectural firm of O'Leary, Terasawa, Takahashi & De Chells.

Investiture of the newly elected fellows will take place at a special ceremony during the National AIA Convention in San Francisco.

LA Chapter

Board of Directors meeting #226, February 5, 1985, chapter board room, suite M-62.

Central Library. Scott Cardie reported that his committee has been able to work with the EIR in terms of preservation of the library. One section describes the AIA's previous involvement. There is a second section on the fact that this project will involve the demolition of three or four National-Register quality historic buildings. His committee believes that this is an unfortunate by-product of the project, but that is the only way the library may be saved.

The next issue is the west lawn which has caused the most concern with the chapter. It basically reiterates our original position that the lawn should be restored as originally designed. We did say that, if the developer wishes to submit an alternative, the AIA will review it.

Milestones

New Members, AIA. Thomas C. Michaj, Woodward & Bernard Architects; Susan A. Sofier, The Landau Partnership; William W. DeEtte, The Jerde Partnership; Paul Scott Rosen, Welton Becket Associates; Richard P. Berliner, Gender & Associates; Architects; Miguel M. Miguel, HNTB; and B. Bisqura, HNTB; Albert Bagnarman, HNTB.

Upgrade from Associate, Robert P. Shaffer, William L. Pereira Associates; Greg Spins, Greg Spins Architecture & Urban Design Associates. David W. Pickard, The

Milestones

LA/AIA 1985 Committee Chairpersons

Director

Committee

Chairperson

Telephone

Robert Reid, AIA

Architects in Government

Paul McCarty, AIA

(213) 485-5821

Affirmative Action

Morris Serger, FAIA

(213) 824-2671

Codes/Planning

Gary Rumell, AIA

(213) 383-1891

Government Relations

Michael Farivar, AIA

(213) 453-3224

Ethics

Arthur O'Leary, FAIA

(213) 413-3131

Historic Preservation

Scott Carde, AIA

(213) 453-4427

Norma Skirgel, AIA

Ken Francis AIA

(213) 395-2249

Architecture Library

Henry Silverstein, FAIA

(213) 470-1468

LA/AIA Foundation

George Crane, AIA

(213) 456-6909

Housing Search

Richard Sol AIA

(213) 440-6562

Urban Design

James Combs AIA

(213) 386-7070

Science/Industry Museum Task

Tom Holzboig, AIA

(213) 477-1413

Force

Robert Nasevay, AIA

(213) 207-8019

Roster Task Force

William Fain AIA

(213) 557-0931

LA/AIA Competitions

Robert Harris AIA

(213) 732-2723

LA/AIA Design Awards

Ed Niles FAIA

(213) 457-3602

Nat'l/State Awards

Carlos Alonso Assn.

(213) 935-1200

Exhibits/Graphics

Boije Bernkopf AIA

(818) 347-1371

Public Relations

Ernie Marjoram FAIA

(213) 930-7570

LAAIA Design Awards

Marvin Malecha AIA

(714) 596-4711

Board of Directors Meeting #2226

Gregory Newell AIA

(213) 456-2084

Meeting #2226

Tom Jefferson AIA

(213) 450-0232

Urban Design.

Howard Cuno PAl

(213) 733-6673

Richard Appel, AIA

Robert Anderson AIA

(213) 935-1200

Arch. for Health

Ron Meza AIA

(213) 879-1474

Arch. for Education

George Pressler AIA

(213) 456-2084

Arch. for Housing

Gregory Serrao, AIA

(213) 552-8022

Arch. for Justice

Robert Groismaad AIA

(818) 449-2900

Arch. for Recreation

John Ada AIA

(213) 828-2101

Arch. for Transportation

Charles Lewis AIA

(213) 385-5830

Interior Architecture

Steve Ehrlich AIA

(213) 390-7711

Arch. for Industry-

Martin Myers AIA

(213) 621-6981

Arch. for Energy

Howard Singer AIA

(714) 743-2723

Richard Schoen, AIA

(818) 883-7808

CarkK. Alonos, Assoc.

Fernando Juarez AIA

(213) 385-8046

W Wom, AIA

John Rollow AIA

(213) 629-0011

Architects In Industry

Dave Lucie AIA

(213) 743-2723

Architects In Justice

Joe Peterson AIA

(213) 277-7405

Urban Design. Partnership:

Ron Takaki AIA

(213) 933-1200

Partnership:

Dave Lucie AIA

(213) 743-2723

Milestones

No Banjos: Grassroots 1985

When I first learned that I would be travelling to our nation’s capital for Grassroots ’85, I was ready to don my straw hat and blue-jean overalls. I enjoy foot-stomping fiddle playing; in fact, dancing banjos was my favorite scene in the movie Deliverance. I didn’t get the banjos, but what I did get was everything-you-ever-wanted-to-know about the AIA and more. Grassroots ’85, hosted by the institute, is an annual orientation for newly elected officers of AIA components and chapters. On the opening day, a guided tour took us directly to the primary source, the AIA National Headquarters. This afforded an opportunity to see the nuts and bolts of our organization. Key personnel were on hand to answer questions and explain the services available to members.

The sessions throughout the week consisted of special training for chapters, AIA goals and objectives, and introduction of National officers and staff. Rubbing elbows with the big boys can be quite an education. The relaxed atmosphere made it easy to speak with key figures within the AIA. The National directors were available to discuss issues pertinent to both Corporate members and Associates alike.

An issue that concerns the institute is public awareness. With growing public concern for the protection of the environment—which includes the built environment—the role of the architect is being discussed. Several sessions discussed program planning, goal setting, and operational procedures for component offices.

R.D. McDonnell
Associates Vice-president

In Motion

We noticed at Grassroots that the Associates in Los Angeles are some of the most active members in the country. It was hard to believe that the Associates comprise 14% of the total AIA membership, yet there are almost no programs or events geared to address specific Associate needs, such as we offer here in Los Angeles. The Associate members in Los Angeles are trying to create some kind of representation at the National level with help from CCAIA representatives and are confronting many obstacles. Our current effort is to submit a resolution this June at the National convention in San Francisco, to request that Associate members have representation on the National Board of Directors, in order to voice Associate needs and have direct participation in the decision-making process.

Carlos R. Alonso
Associates President

IDP Seminars

The IDP Seminars began in January with good attendance. The first one on financial planning and management was given by Elizabeth Thompson, principal-in-charge of management at Archiplan. IDP seminars are held at the USC School of Architecture in Harris Hall, Room 101. IDP seminars last approximately three hours and start at 7 p.m. The next seminars are scheduled as follows: April 1, pre-design and programming by Donald C. Axon, AIA; May 6, real-estate developments by Cyril Chen, AIA; June 3, life safety codes by Steve Mann, AIA. The seminars are open to everyone participating in IDP and to those who want to improve their skills in the profession. The fee is $3 for AIA members and $5 for all others. For more information contact the IDP coordinators.

Ronald Takaki, AIA
Todd Miller, AIA
IDP Coordinators

LAAIA Computer Fair

Are you getting confused by all the computer jargon infesting your daily life—bytes, menus and LAN’S? Are you overwhelmed by the multitude of hardware and software inundating today’s sports pages? Then, you need to attend the two-day “Computer Fair” program for architects and related industry professionals slated for April 19 and 20, at the Pacific Design Center's second-floor conference center.

The program will concentrate on the applications of personal and micro-computers in the small to medium-sized firm. Programs will include lectures by keynote speakers and various levels of workshops including an introduction to the basics, computer purchase, office preparation and applications for design professionals. Other featured programs will be roundtable discussions with users and prospective users; open exhibits and systems demonstrations by computer representatives. For more information, stay tuned to your LA Architect and program flyers to appear in the near future.

Carlos R. Alonso
Associates President
historic buildings are nearby—the old Barker Brothers Fine Arts Building, and Engine Company No. 28.

The station’s primary entry, proposed for the northeast corner of 7th and Figueroa, requires the acquisi­tion of an existing structure: the substation and its ancillary space are located on the cleared site. The sec­ond entry is to be constructed into the corner of the Central Bank building at 7th and Hope. In re­sponse to the moderately high patronage projection, this station has been planned with a mezzanine at each end providing access to a center platform. The west mezzanine permits the future construction of an entry from Pacific Plaza.

Architect’s Response. The 7th/Flower station will be the main downtown stop on the 18-mile starter line. The two-level, below-grade station is approx­imately 500 feet long by 60 feet wide and will accommodate the SCRTD line on the lower level and the light-rail line from Long Beach on the upper level. The station was designed to create a pleasant experi­ence for its patrons and to complement existing buildings in the area. The use of color, artwork, and quality materials such as granite and stainless steel will lend a feeling of warmth and attractiveness.

Wilshire/ Normandie

Pereira Associates

The station is located under Wilshire Boulevard between Airdmore and Normandie streets. A number of high-rise office buildings are located along Wilshire Boulevard. Areas to the north and south of Wilshire are residential in character; the Ambas­sador Hotel, the Wildshire Christian Church and the Brown Derby are historic landmarks. The Wilshire Hyatt Hotel is im­mediately adjacent and the Ambas­sador Hotel is one block away. Areas
down to expected pedestrian activity and
next. While each neighborhood is
surely not a discreet unit, nor unan­
imous in building type and use,
general esthetic and iconographic
trends were deduced. The visual de­
tail of the street is abstracted and ex­tended into each platform area.

The Normandie station takes
its cues from the hygienic corporate
style that prevails in the vicinity. The horizontal line of the platform and station wall is played against the ver­tical pickets of the predetermined columns finished, in this case, in black porcelain enamel. Sandblasted concrete walls are scored with hori­zontal granite bands, further empha­sized with unbroken stainless steel tubes for railings. Any sub-rhythms which break down the length of the station into smaller units are kept to a minimum with four-inch granite tile and slender steel newels in the railing system. Several RTD staff members were particularly keen on this station, perhaps due to the streamlined horizontality which seems to parallel their idea of a modern transit system.

Hollywood Bowl

Frank O. Gehry and Associates

Architect’s Response. Throughout the world, “Hollywood” is syn­onymous with fantasy, glamour, and romance; in reality it consists of garish billboards and seedy street life. The trappings of the area’s hey­day lurk behind the more temporal facades which change with the cur­rent population and fashion. The ar­dade theatres and Walk of Fame, with the Hollywood sign overlooking all, form the international image. The Hollywood/Cahuenga Station can serve as a key element in the revitalization of this historic neighborhood. The design incorporates visual com­ponents of stepped form, interlock­ing vertical and horizontal elements and a color palette of blue and green. To further enhance the refer­ence of the station to its context, the stars of Hollywood Boulevard are employed not only as a paving, but introduced on the walls for addi­tional continuity through the platform.

The site design, in addition to utilizing the elements identified in the station, seeks to integrate the landmark Hollywood sign, and a double row of palm trees focuses the patrons’ attention to the sign.

The station concept echoes art deco and its contribution to the im­age of Hollywood. The intent is not to mimic or copy a style but to integrate its underlying principles.
mize patron travel time and to make the subway system easy and convenient to use. Stairs are primarily used for downward travel and limited amounts of upward travel. At stations where extreme vertical movements are made, escalators are also used for downward travel. Elevators at each station provide access for the handicapped from street to platform. The type of escalators at each station are determined by patronage forecasts and the anticipated passenger flow during morning and afternoon peak hours. Emergency exit stairs are provided at each end of the platform.

Escalators at each station are determined to permit passage from the existing station. A symmetrical vocabulary—an arched relationship of the materials and pattern used in the adjacent buildings. Floors are terrazzo and ceramic tile with granite "highlights" at strategic points of transition. Walls are ceramic tile and sandblasted colored cement. Ceilings are metal panels color-coated to complement the wall and floor colors. Wall and floor patterns are inspired by rich textures within the Civic Center, and further link the station to the heart of Los Angeles.

The response to the above criteria has been to create a "civic" atmosphere within the station by using materials complementary to those adjacent buildings. Floors are terrazzo and ceramic tile with granite "highlights" at strategic points of transition. Walls are ceramic tile and sandblasted colored cement. Ceilings are metal panels color-coated to complement the wall and floor colors. Wall and floor patterns are inspired by rich textures within the Civic Center, and further link the station to the heart of Los Angeles.

The northeast entrance is separated from the Court of Flags by a "green wall" of mature trees displaced by the construction. This maintains the quiet atmosphere of the Court of Flags, despite its proximity to the busy station entrance and the adjacent busway. The Civic Center axis is reinforced by reconstruction of the court stairway and by proposed artwork centered on the cross axis of the entrance portal and elevator housing. The southwest entrance, at the junction of First and Hill streets, is at the corner of a proposed development area. Steep slopes have been exploited to create an amphitheater surrounding the entrance.

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Erickson Archs., Civic Center station
Dworsky Assoc., 7th/Flower entry
Pereira Assoc., Wilshire/Normandie station
Erickson Archs., Civic Center station
Dworsky Assoc., 7th Flower entry
Pereira Assoc., Wilshire/Normandie station

Union Station
Harry Weese and Associates
Gin Wong Associates

Union Station is the first on the alignment. Pedestrian passengers arrive primarily from the downtown area. Most passengers arriving by auto and bus come from the east. These arrival characteristics combined with high projected patronage levels led to a design with an entry at each end of the platform. Since the railroad tracks are at a higher elevation than each point of entry, the mezzanines at each end of the platform are provided at the existing entry grade level and extend under the tracks. The east entrance is located and designed to permit passage from the existing railroad platform access tunnel; this will permit intercity train travelers to easily enter the Metro Rail system.

Architect's Response. The design of the station has been governed by several important issues. The integrity of historically significant buildings at Union Station is respected through the use of arcades, shaded walls and a courtyard. Spaces which build on, rather than compete with, the existing station. A symmetrical vocabulary—an arched entrance, massive columns, concrete and tile—is also employed.

Materials selected for their durability and ease of maintenance ensure that SCRTD's operating costs are minimized. The location of the subway under the existing railroad tracks and platforms is another practical criterion. Construction has been organized in two phases to maintain uninterrupted rail passenger service.

The eastern subway entrance is located in what is now a large vacant lot at grade. Construction of a parking structure having 2,500 spaces will be considered at a later date.

Civic Center
Arthur Erickson Architects

The station is located under Hill Street between Temple and First streets. Buildings located in the vicinity include the County Courthouse, the Hall of Records, County Law Library, City Hall, Hall of Administration, State Office Building, Criminal Courts and the Hall of Justice. Immediately to the west of Hill Street is the Civic Center Mall and to the east is the Court of Flags, creating a major axis running from the Water and Power Building and the Music Center to the City Hall.

In response to the patronage levels projected for this station and the expected pattern of pedestrian flow, the Civic Center Station has been planned with entries and mezzanines at each end of the platform. The north entry is located adjacent to the Court of Flags and is designed to enhance this public park space. A significant number of transfers are expected between the bus and Metro Rail systems; two bus pull-out lanes are proposed—one on the west side of Hill, just to the south of First Street, the other on the east side of Hill adjacent to the Court of Flags.

Architect's Response. The important issues and design considerations relating to the Civic Center Station are: proximity to the Civic Center,
Architectural Training: Six Metro Rail Stations

LA/AIA Transportation Committee

by Robert H. Bramen, AIA, and Patric B. Dawe, AIA

A public works project second only to Los Angeles' freeways in cost and size. Metro Rail has won local approval as the 18-mile starter line of a 150-mile county-wide rail transit network. Most of this system will be underground, with subway entrances the only above-ground evidence of its presence and function—to carry nearly 300,000 riders per day along a corridor including heavily developed Wilshire Boulevard, Hollywood and North Hollywood. Yet construction of this $1.3 billion project is being debated at the Federal level, where funding for an initial 4.6-mile "minimum operable segment" has been requested by SCRTD.

Architects have played an important role in shaping Metro Rail; nearly $100 million has gone into design and engineering of the system, including the 18 miles of alignment and 18 stations. Over 50 A/E firms have been involved under the leadership of Metro Rail Transit Consultants, a joint venture of DMJM, Parsons Brinckerhoff Quade & Douglas, Kaiser Engineers and Harry Weese Associates. Unlike the Washington Metro, where design uniformity by Harry Weese was the keynote, the Los Angeles system is characterized by a variety of individual designs.

Transit station design is one of the most unique commissions for an architect. Parameters are based at least as much on the spatial requirements of passenger movement as on the requirements of trains. More people per day (over 80,000 in some cases) will pass through each station than through most airline terminals or some shopping centers.

Design Process. Final architectural design for each Metro Rail station, including the adjacent rail alignment, was developed by a team typically composed of a lead A/E firm or joint venture, and several construction engineering firms, cost and construction specialists and, in some cases, other architectural firms.

The design process has been measured by milestones, beginning with a preliminary system and operations plan in 1982. Subsequent milestones defined route and station location, land use and development potentials, supporting services and system costs in greater detail.

Many design decisions were made before the station architects were brought on board for final design. Milestone ten documented the number and location of entries in accordance with anticipated patronage, the fare collection configuration, passenger waiting platform type and size, and the number and locations of required stairs, escalators and elevators, and the mechanical and electrical ancillary spaces. All of these elements are closely related in a subway station; a decision about one element affects all the others.

Each station design team started with "givens," including the station envelope or "box" location and overall configuration. Preliminary design was developed in accordance with individual station requirements including line location, patronage requirements, topographic and geologic considerations, construction method and surface interface (bus, walk-in, joint development) requirements. The station architects received a site plan, floor plans and sections, and civil and utility relocation plans to guide their design.

Continuity Versus Variation. SCRTD determined that, although each station design would have to respond to individual conditions, standardization would be advantageous to establish identity and make the system easier to use. Certain standard and prefabricated items, types and sizes of spaces, and relationships were recommended for all stations. These "elements of continuity" include platform and mezzanine configuration, stairs, escalators and elevators, signage and graphics, fare collection equipment, trash receptacles, lighting fixtures, vending machines and doors, gates and hardware. Other standard elements are the structural framing, and all other mechanical and control equipment and housings.

"Elements of variable design" allow for individual design within limits of choice; these include site development (structures, paving and landscaping), mezzanine variations to meet needs of joint development, public space finishes and materials within a limited palette, connections (entrances) to private development, lighting fixture location, railings, benches and artwork. The Art-In-Transit program, established to help provide each station with a unique identity, has a wider latitude of design potential for artwork.

Entrances. Plaza entrances are open and surrounded by paving and/or landscaping but no enclosing structures. The other type of entrance, in existing or planned development, is partly or entirely enclosed by a structure and coordinated with the owner or developer of the property. SCRTD prefers either of these types instead of entrances directly from the sidewalk to fare collection areas.

Factors determining number and location of entrances include patronage (volume of passengers) and mode of arrival (walk-in, bus or park and ride). Future development plans in the station area and the potential for joint development are considered. The only stations where patronage is expected to be high enough to justify an entrance at each end of the station (and two mezzanines) are in or near the Los Angeles CBD. Two other stations may have entries at each end due to special site considerations.

Mezzanine. This is a transition area between the station entrance and the platform where passengers wait for subway cars. The area provides space for fare collection, directional and information signage, and amenities such as telephones and maps. The mezzanine may be at any point along the platform, extend the length of the platform, or be located at either end.

Platforms. All stations have a 450-ft.-long center platform, usually below the mezzanine, to accommodate trains of six 75-ft.-long cars. While on the platform, a passenger can make a directional decision and wait for the train. Center-platform stations are typically less expensive than side-platform stations.

Stairs and Escalators. Basic design goals in each station strive to mini-
Good Man, Better Book

Books

Mizner's Florida: American Resort Architecture by Donald W. Curti MIT Press, Cambridge, 1984, 250 pp., illus., $30.00 cloth.

The contemporary love affair with Mizner's Florida is as strong as ever, and cataloguing every unturned stone from earlier decades of the century presents a favorable climate for esoteric publications such as "Mizner's Florida." This well-produced book records the evolution of the familiar Spanish-colonial architecture of Palm Beach in the 20s, largely Mizner's work. It serves also as the biography of a society architect, and as such is essential reading for devotees of this rarefied breed.

The book traces Mizner's well-to-do California childhood, and his three-year apprenticeship with Willis Polk. His career in architecture was inspired by a trip to the Far East and a term at the University of Salamanca. Architecture was also chosen as an alternative to the unthinkable: art school. To quote Mizner's parents as an alternative to the unthinkable: judging by his own writings: his modesty and reticence about his own architecture is quite engrossing. The book is attractively furnished with black and white photos and floor plans of Mizner's major projects. It describes his career in the context of the 1920's real estate boom and subsequent collapse. His death coincided with a decline in demand for the lavish houses in which Mizner specialized, and the Spanish style was no longer fashionable. As a biography, it charts Mizner's life and career in a circumstantial way—nothing about his love life; everything one needs to know about the operations of his business.

There is no evaluation of Mizner's architecture in the context of equivalent work done in California and elsewhere. He was not an important architect, as it transpired, and his work rarely rose above the decorative, and an ability to meet his clients demands, often with great ingenuity (i.e., in the manufacture of facsimile ornamentation). His buildings lack that distinctive trademark which is the legacy of all major architects. Not that Mizner held any illusions: judging by his own writings, his modesty and reticence about his own architecture is quite refreshing.

Tim Street Porter

Mr. Street Porter is an architectural photographer in Los Angeles, who cultivates an interest in Mediterranean-revival architecture.

Design Awards

Continued from page three

e nature of the client's product—floppy computer disks—and the manufacturing process. The other award for excellence went to Leidenfrost/Horowitz & Associates for the interiors of the UCLA Hedrick Residence Hall dining room, which was used by the Olympic athletes this summer. The large hall was given human scale by means of varying floor heights, par-
Monterey Excellence Awards

Twelve architectural projects have been selected by a national panel of jurors to receive the third annual CCAIA Awards for Excellence in Architectural Design. The nine honor-award and three merit-award winners were chosen from 176 entries as the best work done by California architects and firms on projects completed anywhere in the world since January 1, 1978.

The nine honor-award winners were: Monticello/Washington Street Tower, San Francisco, by Kaplan/McLaughlin/Diaz; Highlands Inn, Carmel Highlands, by Shaw Associates, architecture, and Marquis Associates, interior design; the Oxley residence, La Jolla, by Rob Wellington Quigley, AIA; Maoli house, San Rafael, by Ferran and Hartman; Interface Plaza, Houston, by Skidmore, Owings & Merrill; Monterey Bay Aquarium, Monterey, by Esherick Homsey Dodge and Davis; Pacific Townhouses, Santa Monica, by Rebecca L. Binder, AIA, and James G. Stafford; Santa Monica Bus Administration Facility by Raymond Kappe, FAIA, and Lotery & Bocatto Architects/Planners.

The 1985 Firm Award went to Daniel L. Dworsky, FAIA, Architect & Associates; Santa Monica Bus Administration Facility by Raymond Kappe, FAIA, and Lotery & Bocatto Architects/Planners.

In the residential category, one award for excellence and three awards of merit were presented. The Lane Architectural Group of Woodland Hills, received an award for excellence for their Fleet Computer Systems building in San Diego. Another award for excellence and three awards of merit were presented. The Lane Architectural Group of Woodland Hills, received an award for excellence for their Fleet Computer Systems building in San Diego.

In the commercial category, two awards for excellence and four awards of merit were presented. The Tolula Lake firm of Leidenfrost/Horowitz & Associates received one of the awards for excellence for their Villa Gardens Artificial Kidney Center, in San Antonio, a facility consisting of two buildings utilizing the latest in medical technology and administrative facility, utilizing three existing warehouses in a high-visibility urban site in the environs.

The architects designed the facades to feature large murals of children by artist Richard Wyatt Jr. Gary Larson, AIA, of Woodland Hills also received an award for excellence for their Air Force Commissary in El Segundo. AIA of Granada Hills received an award for excellence for their Air Force Commissary in El Segundo.

The 1985 order was presented to Joe Railla, AIA, of Granada Hills for the Park Rover office building, a bold mix of curved and rectangular forms laced with a space-frame truss designed to support the weight of a 24-floor residential tower. The building was designed to be a landmark which programs and staff will perform critical state-of-the-art functions essential to the Navy's air, surface and subsurface fleets.

Bouje and Gail Bernkopf, of Bernkopf Designs in Woodland Hills, received an award for merit for their Air Force Commissary in El Segundo, a large, modern office building with an open, flexible floor plan designed to accommodate a variety of future needs.

In the civic category, the award for excellence was presented to Joe Railla, AIA, of Granada Hills for the Park Rover office building, a bold mix of curved and rectangular forms laced with a space-frame truss designed to support the weight of a 24-floor residential tower. The building was designed to be a landmark which programs and staff will perform critical state-of-the-art functions essential to the Navy's air, surface and subsurface fleets.

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Metro Rail

Relief for traffic-weary commuters is on the way, proclaim the politicians and downtown groups as they speak of the proposed Metro Rail line from downtown LA to North Hollywood.

When completed in 1990, Metro Rail will whisk up to 376,000 riders per day along the Wilshire-Boulevard corridor.

The Long Beach line will have a much smaller ridership of only 30,000 a day, but it will be completed sooner, in 1985. The two lines are hailed as the beginning of a reconstruction of the region. The Long Beach line will have a ridership of 30,000 a day, but it will be completed sooner, in 1985.

Proposals are being solicited from professional architectural firms for the preparation of two (2) separate detailed estimates, one of which will be used to determine the cost of construction for a typical one-story surface elementary school facility including additional cost factors for sound attenuation to offset a noise level of 65 dB CNEq. The second estimate is to determine the cost of construction for a substructure earth-sheltered elementary school facility which will also include a determination of the usable land area gained as compared to the amount of land area lost in the construction of a surface school. This second estimate should also incorporate estimations relative to long-term savings achievable through reduced exterior maintenance including vandalism, and energy savings. Both estimates are to be based on an elementary-grades K-5 school facility consisting of 55,000 square feet to accommodate 1,000 students on a normal school schedule.

Sealed proposals for this project will be received at the Department of Transportation, 120 South Spring Street, Room 1000, Los Angeles, California 90012, until 3 p.m. on May 31, 1985.

Programs and dates for the pre-bid conference are to be announced later, and will be mailed to interested firms. For further information, contact the Department of Transportation, 120 South Spring Street, Room 1000, Los Angeles, California 90012.

The Department and the Century freeway Affirmative Action Committee will convene a pre-bid conference to be attended by all architects who intend to bid on the contract. Attendance at the meeting will be a specific consideration in determining whether bidders meet the responsiveness criteria. The pre-bid conference is tentatively scheduled for the week of April 22, 1985 at the Department of Transportation, 120 South Spring Street, Los Angeles, California. Phone 213-620-3650 for the specific date, time and room number. The conference will be designed to educate architects about the general requirements of state and federal affirmative action plans, as well as specific requirements established pursuant to the Consent Decree for Century Freeway Projects. The conference will also be designed to introduce bidders to interested minority business enterprises.

All interested architectural firms will be provided with a written Request for Proposal at the pre-bid conference, setting forth the scope of work required to be performed and details regarding proposal submission. A copy of the Request for Proposal and proposal bidding forms, for the contract may be obtained prior to the pre-bid conference from the Department of Transportation at the address given above, in Room 1000, or by calling 213-620-3650. The Request for Proposal will reflect the specific date and time of the pre-bid conference.

Because of its high expense, Metro Rail has been forecast as the last transit line of its type to be built in the region. If completed, it will mark the 100th anniversary of the first underground transit system, the New York City subway. It will be the third major transit system to operate in the region, following RTD and Metrolink.

A 1979 U.S. Census Bureau report found the average commuting time in 30 of America's largest cities. Los Angeles ranks high in the middle of the list, with an average of about 25 minutes. This slightness is due to the fact that 70% of the region's population lives in the central LA Basin, with Los Angeles County as its densest region. The city faces a dilemma: do we build more roads, or build more transit systems? The answer: build both.

While cost and lack of approval from the Los Angeles City Council are problems for the project, the city stands to gain more than just a transit system. The city will also be able to attract businesses and residents, making the area more attractive to potential users.

The project will also help to alleviate traffic congestion on surface streets and freeways. According to figures from the Southern California Rapid Transit District, traffic congestion on surface streets and freeways accounted for approximately 3% of the total passenger trips taken in the region each day. Any improvements in pollution and congestion will be too small to be detected by the average commuter traveling outside of the Wilshire-North Hollywood corridor.

Even the benefits along the Metro Rail line will be difficult to determine. While more commuters will certainly be moved at present (an amount equal to that carried by a typical Los Angeles freeway), the transit project itself will surely spur the growth of commerce and population that is already projected for that area. Metro Rail removes traffic from existing situation: new growth adds traffic; net result: the buses will continue to move at seven miles per hour.

The authors of the article in the Herald Examiner on April 18, 1984, state that the traffic weary commuter will find relief in the form of a high-speed underground railway. The article also mentions that the project will help to alleviate traffic congestion on surface streets and freeways. The project will also help to attract businesses and residents, making the area more attractive to potential users. The project will also help to alleviate traffic congestion on surface streets and freeways. The project will also help to attract businesses and residents, making the area more attractive to potential users.

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Restoring Liberty: LA/AIA's April Program

Richard Seth Hayden, AIA, whose firm is helping to restore the Statue of Liberty, will speak on "The Architect and the Lady," Wednesday, April 17, during the regular meeting of the LA Chapter at the Pacific Design Center. Hayden is managing principal of Swanke Hayden Connell Architects which was commissioned by the National Parks Service to oversee the $30 million planning and reconstruction activities. The talk, which will be illustrated with slides of the restoration, will start at 7 p.m. in the PDC Conference Center, room 259. A wine and cheese reception will follow at 8:30. Admission is $10 by prepaid reservation. A check must be received in the LA Chapter office by Friday, April 12. If seats are still available, admission will be $12. Hayden, who has been with Swanke Hayden Connell since 1963, has participated in all phases of project planning and execution. He has responsibility for client relations, project organization, programming, personnel management and project administration. Aside from the Statue of Liberty restoration, Hayden's principal works include the extension of the east front of the U.S. Capitol in Washington, D.C.; and Trump Tower in New York City. Swanke Hayden Connell, along with Thierry W. Despont, also of New York, is the consulting architect for the redesign of the statue's visitor accommodations, the new additions, and the general cleaning and restoration work.

Responding to Context: The Monterey Design Conference

Perhaps it was the idyllic Asilomar setting, or perhaps it was the cast of well-known speakers: whatever the reason, this year's CCAIA Monterey Design Conference was the most successful ever, attracting almost 700 participants. Although "Sources of Inspiration" was the official conference title, an underlying theme seemed to be "Let's put aside our ideological and stylistic differences and focus on enhancing the urban environment." The conference venue was a perfect one to promote camaraderie and discussion among architects. Originally built as aYWCA retreat and now maintained by the state as a conference facility, Asilomar ("asylum by the sea") contains several examples of Julia Morgan's finest work—large, rustic stone and timber buildings whose elegant and rational construction defers to both the climate and the dramatic seaside site. Modernized to include clustered groups of guest rooms, Asilomar functions like a summer camp with communal dining, a feature which helped to promote informal discussion among conference participants.

The conference program was meatier and more relaxed than usual, with more attention focused on the planned special programming and less on the frenetic team presentations. Unlike the usual all-day onslaught of work by 40 architectural firms, this year there were 16 presentations, allowing more time for discussion and general interest programs. Self-confessed renegade Allen Temko set the tone of the conference in his remarks at the CCAIA awards presentation (see p.3). Amid catcalls, he chastised both the older generation for their mediocrity, and the younger generation for their trendiness. However, he concluded on an optimistic note, implying that changes in the profession will produce a richer, more hybrid architecture in the future. At least one of the award-winning buildings exemplified this change beautifully, the Monterey Aquarium by Eschekir Homes. Architect Helen Fried, San Francisco architecture critic Bob Campbell stressed the importance of context over image, stating that for many architects, the end product of architecture is the photograph, which removes context by "framing" the building in space. This attitude, asserted Campbell, has led to a world of "disconnected images," and architects must now learn to see context as their source of inspiration, paying attention to both their buildings' functions and settings.

Concern with the urban environment was echoed by presenters from all ideological persuasions. In his scheme for the massive new Federal Reserve Bank in Los Angeles, CCAIA-firm-award winner Daniel Djworsky revealed a classically proportioned granite-faced building which defers to the original bank. Its facade, a screen-walled arcade, with top lighting "inspired by Frank Gehry's house," is designed to provide a sheltered pedestrian walkway along Grand Avenue. At the other end of the spectrum, Ted Smith of San Diego proposed a pattern for multiple housing which, although varied, could be assembled to create an urban core to unite the Del Mar suburban sprawl.

In a panel including critic Peter Blake and architects Tony Lumsden and Rob Quigley (substituting for the absent Charles Moore), Paul Rudolph eloquently argued that architects could and should try to improve the urban environment. In his own presentation, he stated that architects had in the recent past failed to understand "wasted" space—the large spaces within buildings—and urban space, the spaces between them.

The conference concluded with its traditional program, an analysis of recent design competitions, this year the Denver Clos Pegase win¬ery and Escondido Civic Center. The former presentation, by adjutant curator Helen Fried, San Francisco Museum of Modern Art, and advisor Don Stastny, provided a glimpse into the thinking processes of the five finalists. The latter, presented by competition advisor William Liskamm and competition winners Pacific Associates, focused on the mechanics of running the competition and the design process which led to the winning scheme.

Barbara Goldstein